



Join **5** and
Celebrate

S A C R E D D A N C E G U I L D

n e w s l e t t e r

Winter Issue

1973

XV 2

THE SACRED DANCE GUILD

invites you to the 1973 June Institute...

CELEBRATION ON BLUE MOUNTAIN!

featuring the leadership of artists-teachers
ALICE TEIRSTEIN and ROBERT YOYN

(For further information look in the back pages of this issue.)

Special Announcements

January: 5-7 The Association of American Dance Companies First Southwest Division Conference, Austin, Texas, co-sponsored by The Texas Commission on the Arts and Humanities (Sacred Dance Guild representative described objectives and answered questions at one session.)

January: 20 Sacred Dance Workshop, St. Mark's Episcopal Church, Riverside, R.I. "Use of Sacred Dance in the Church Year" with Kelli Wicke Davis and Martha C. Yates as Instructors and Carlynn Reed, Leader.

February: 3 Sacred Dance Workshop, First Presbyterian Church, Court & Harrison St., Saginaw, Michigan "To introduce ideas and inspiration to those desiring to start Sacred Dance Choirs and to those choirs already in action through sharing and learning together in worshipful movement." With Maxine DeBruyn, Kathy Muir, Karen Russell and Janet Wright as Instructors; Janet Wright, registrar.

February: 25 Sun 4:30 p.m. at Park Congregational Church, Grand Rapids, Mich.: Organ-Percussion and Dance. Mr. George Shirley, organist-choirmaster, will be joined by Mr. Gerald Schultz, the Ballet Liturgica and percussion

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in presentation of a musical dance recital featuring "The Prelude and Fugue in A Minor" by J. S. Bach and "The World Awaiting the Savior" from the Passion Symphony by Marcel Dupre.

April: 9, Monday 8:30 p.m. Park Congregational Church or
9, Sunday, 4:30 p.m. Muskegon Central United Methodist Church
"Miss Vera Zorina, dancer, actress and renowned Joan, will appear with the combined forces of Park Congregational Church and Muskegon's United Methodist Church in production of Arthur Honegger's dramatic oratorio, "Joan of Arc at the Stake" with stage setting, lighting, costume, dance, mine and spoken roles."

April: 12 Storrs, Conn. coming programs of Women's Fellowship Storrs Congregational Church, Mrs. Charles Baxter "Worship through Dramatic Movement" program following Annual Meeting Breakfast.

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

SACRED DANCE GUILD OFFICERS 1972-1973

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1917-72

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Outreach: Mrs. Wellington Tucker (Alma)
579 Teasdale Place, Apt. 12, Bronx, New
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Minutes of Sacred Dance Guild Board Meeting,
November 21, 1972, Grand Rapids, Michigan.

(This is a summary report.)

Present: Maxine DeBruyn, Kathy Muir, Virginia Lucke

Minutes sent by Kay Clark read and approved.

Treasurer's Report: Financial Statement

Sept. 1, 1971 to Sept. 20, 1972:

Checking Account Balance 9/7/72	\$2,452.06
Total Income	1,065.07
Total Deposits	\$3,517.13

Total Expenses	-	\$2,322.96
Present Assets - Checking acct.		1,194.17
Savings Acct.		600.00
		\$1,794.17

Expenses since Sept. 20:

\$10.00 bus fare MJ Wolbers
 25.00 deposit Kirkridge Conf.Cr.
 \$130.95 Fall Newsletter

Income since Sept. 20:

\$ 27.00 Kits sold
 62.00 Dues

Checking acct. shows \$1050.93

Savings acct. shows 622.36

Item: Newsletter delay caused by lateness key news items. Dec. 1 deadline for Winter edition. Toni' Intravaia takes care notification publicity chairman. Maxine brought extra Fall Newsletters requested from Toni' for publicity and new contacts.

Item: Mary Jane Wolbers accepted National Program Chair; has located Kirkridge Conference Center, Banger, Penn. for June Institute. Is an education oriented mountain top retreat used by Yale Divinity School; 5 miles from East Stroudsburg; easy access; reasonable cost. Has cleared dates: June 12,13,14, Tues., Wed., Thurs., 1973 with Kirkridge Center and with American Dance Organization at Forum held Nov. 4. They report no conflicts with these dates and will alert any group checking future plans--Madeline Guteman. Hastings on Hudson has already called Maxine to reaffirm these dates as group wanted to set same dates, will inform them of conflict. Virginia to telephone M.J.W. Pass on Toni's suggestion that MJW write up enthusiastic article about the June plans for Winter Newsletter, along with information on 2 leaders: Bob Yohn and Alice Terstein. Delegate MJW authority to choose title: have referred to it as June Institute, Forum, other?

Thank MJW for postcard pictures of Kirkridge and request more to be used at Saginaw, Providence, Texas, any other meetings occurring

before June.

Check with MJW as to Registrar -- Darin Miller?

Item: Virginia to get publicity information to national outlets Jan. and March '73. MJW has sent name of Clive Barnes' assistant on New York Times; Richard F. Shepard has Going Out Guide column and receptive to dance news.

Maxine will get information out to list of directors of all the Liberal Arts Christian Colleges--compiling this list new.

Item: Order for new brochures delayed in hopes of replacing Vice-President's name. Decided to order 1000 for winter meetings. Kathy will do so. She has also devised printed card to include as acknowledgement requiring short note, thus saving stationery. Maxine, Virginia, Kay, Bernese Schlegel could also use these. Other Publicity Chairmen need these?

Mimi Marr, Dance Program Director, Texas Commission on the Arts & Humanities, 403 East 6th Street, Austin, Texas 78701, writes she could use 100 brochures at their January 5-7th seven-state Regional Conference. Maxine hopes to attend.

Item: Maxine will appoint Nominating Committee for elections due June 1973.

Item: Letters from Mrs. Katherine Phelps (John C.) of Saginaw and Janet Wright of Coshocton, Ohio, now a student at Bennington College, were read and plans for the winter workshop there discussed. The Rev. Mr. Kaser of First Presbyterian Church has requested help. Virginia delegated to write Janet W., suggesting how SDG can be of assistance; standards to be upheld; available resource people; importance of getting firm date and notifying Board and Newsletter Editor. Suggested dates Jan. 27 and 28; or Feb. 3 & 4. Send copies of this letter to Rev. Mr. Kaser and Mrs. Phelps.

Item: SDG has been requested to help Westminster Choir School, Princeton, N.J., plan dance course for credit. Not possible this June; but were able to suggest Robert Yohn and Mary Anthony as leaders 1973. Possibly will be 2 credit college course in Religious Dance, 6 hours per day for 5 days Sun. June 17 through Fri. Maxine to check with John Kemp, Princeton, to confirm dates and plans. She feels could do it next year with breaks in activity classes for history, philosophy, music for religious dance. If June 17 date confirmed, will follow right after our June meetings! Exciting. Congratulations Maxine and Mary Jane Wolbers.....
 Virginia Lucke,
 Sec. protem.

"Catch the New Wind" by Marge Champion and Marilee Zdenek is published by and can be purchased from the Word Book Co. of Waco, Texas at \$8.95.

"A Day for Dancing" by Lloyd Pfautsch can be purchased through Music Ministry, a publication of the United Methodist Church, 201 Eighth Ave., South, Nashville, Tenn., 37202. (Ed. Note: Lucile Allen, SDG, reports this is more than just a book! It is a collection of nine medieval carols in a modern musical setting by Pfautsch, a well-known contemporary Methodist composer, which tell the Christmas story. In his forward, Lloyd Pfautsch states that the "carols are intended to accompany dancing". The tape can be obtained through the above address. For the Music: \$2.50 per copy and a set of instrumental parts \$12.00 with publishers: Lawson-Gould, Inc., 609 Fifth Ave., N.Y. 10017 or G. Schirmer, Inc.)

And The Unitarian Universalist Association, 25 Beacon Street, Boston, Massachusetts 02108 has a booklet out entitled "Dance" which seems to be a part of The Religious Arts with Florence C. Whipple, Editor. Bernese Schlegel sent me a copy. The contents look very intriguing! -- Your Editor.

THE GUEST COLUMN (Elizabeth R. Hayes, chairman of the Modern Dance Department, University of Utah, Salt Lake City, Utah, is our artist in this issue. A few years back Dr. Hayes wrote this article for Encyclopedia America. The Encyclopedia was never published, but your editor wanted to share the contents although it is not up to date. So with Dr. Hayes's approval:)

Dance in Religion: The twentieth century has also brought a resurgence of interest in the use of dance in religion. Dr. William Norman Guthrie, rector of St. Mark's-in-the-Douwerie, an Episcopal church in New York City, sponsored some of the earliest experiments with rhythmic choirs. The "eurythmic rituals" were performed by a group of specially trained dancers. Bird Larson choreographed and let one of the first - an interpretation of the Annunciation. When it was presented in 1920 it provoked violent protest from less broadminded clergy, but from then on it was given annually. After 1927 Dr.

Guthrie's daughter Phoebe Ann planned the choreography for most of the dance programs.

Ted Shawn and Ruth St. Denis were among the first American dance artists to become actively interested in re-establishing the use of dance as a part of religious worship. As early as 1917 Ted Shawn had created an entire church service in dance movement and had presented it in the First Interdenominational Church of San Francisco and in various other churches throughout the United States. At first, however, congregations were reluctant to accept this form of religious expression.

Ruth St. Denis initiated what she termed temple services in the studio of Denishawn House in New York. The program for these early informal gatherings consisted of philosophic-religious talks and dances performed by Miss St. Denis and her students. In 1931 the temple membership was organized into the Society of Spiritual Arts. The rhythmic choir gradually evolved a rhythmic pageant for presentation before orthodox church altars which was performed in churches of various denominations, including Dr. Harry Emerson Fosdick's Riverside Church in New York City. In 1947 Miss St. Denis established her Church of the Divine Dance in Hollywood "to bring about a vital understanding between the church and the arts" and to provide a place for choreographic experimentation. She composed a nondenominational dance liturgy for services conducted by guest clergymen, theologians, and philosophers.

In 1956 the Eastern Regional Sacred Dance Association was formed for the sharing of ideas in the field of religious dance. When participants from other regions of the country joined, the name was changed to the Sacred Dance Guild, and Ruth St. Denis and Ted Shawn served as advisors. The guild's purpose is to provide a means of communication and training for directors of dance choirs and to stimulate interest in dance as a religious art form. At its national and regional workshops and festivals dance choirs display their choreographic efforts. Similar workshops for religious drama and dance have been sponsored by the National Council of Churches in America.

Sacred-dance activities have two basic objectives: the spiritual and artistic development of the individual participant and the communication of spiritual experiences

to the congregation. The choirs are not restricted as to faith or denomination, age, sex, or dance experience. They demand only enthusiasm and sincere religious feeling. Simple liturgical robes unify the effect of the movements and emphasize religious feeling. Movements are generally quite elementary, in keeping with the technical limitations of the performers, and dance is often combined with music and drama. Hymns, carols, and other sacred music, Psalms, Bible stories, and religious dramas - man's daily experiences and life's problems - all have provided material for dance. Performances generally take place in church auditoriums or Sunday-school rooms, sometimes out of doors for vesper services and special programs, and on religious holidays, such as Christmas or Easter, in the sanctuary during the church service. (Ed. Note: And this was written about ten years ago!)

"Dit" Reviews

"Calling" from Lotus Light by St. Denis

The Gods have meant
That I should dance,
And by the Gods
I will!
For in some mystic hour
I shall move to unheard rhythms
Of the cosmic orchestra of heaven,
And you will know the language
Of my wordless songs,
And will come to me -
For that is why I dance.

"Dance Divine" from Lotus Light by St. Denis

We are free of time and space,
The gestures
Of our right and left hands
In the meetings and partings
Of our rhythms
Are the fulfillment of our completed selves.
In the endless avowal
Of that selfhood which is divine.
We use our translucent bodies
In a new language
To express the glory of our love.

From a brochure of Betty Dean Hydon (SDG),
for The Wesleyan Dancers of Simpson United
Methodist Church, Amityville, N.Y.:

"...and David danced before the Lord with
all his might...(2 Samuel 6:14)

"Let Them Praise His Name with Dancing.
(Psalms 149:3)

"Praise Him with Timbrel and Dance.
(Psalms 150:4)

"Have you forgotten that your body is the
Temple of the Holy Spirit who lives in you,
and that you are not the owner of your body?
You have been bought, and at what a price!
Therefore Glorify God both in your body and
in your spirit for they belong to Him.
(I Cor. 6:12-20)

"I beseech you, therefore, by the mercies
of God, to present your bodies as a living
sacrifice - Holy, acceptable to God - which
is your Spiritual Service.
(Romans 12:1)"

"What cannot be spoken, can be sung; what
cannot be sung can be danced." (French
Proverb)

About Dance in The Church

Ours is an age in which the Church stirs
with new life, when "renewal" has become
a catch-word, and clergy and laymen alike
engage in serious reappraisal of traditional
thought and practice. It is paradoxical
that, at the same time, the Church has redis-
covered the oldest form of worship known to
man -- the dance. From earliest times man
has danced; indeed, references to dance
abound in the Old Testament. They become
fewer in the New Testament, but evidence
indicates that dance was an accepted part
of life of the Church until the Reformation
when emphasis in Protestant worship shifted
the spoken word and the sermon became cen-
tral. Later Puritan influence stamped out
all remaining vestiges of dance or drama
in Protestant worship, and it remained for
the twentieth century to foster a rebirth
of sacred dance. Called by various names,
sacred dance groups all testify to the same
experience: THE WORSHIP OF GOD THROUGH THE
USE OF THE TOTAL PERSON: MIND, SPIRIT AND
BODY.

(Thank you Betty Dean for sharing! Ed.)

From Virginia Lucke:

Friends General Conference Quarterly Vol
5, No 1, Autumn 1972:

"On the evening of Feb. 12, the FGC Reli-
gious Life Committee shared with their
Manhasset hosts and visiting friends an
evening of education in religious dance,

presented by Nancy Brock. In a combination of demonstration and lecture, Nancy took us into the history of dance as worship from a very early (the ancients' world of demons and gods) to very recent times. Tape recordings brought 12th-Century plainsong and eighteenth-century Shaker songs to our ears as we watched the dances shaped to each.

Dance, as an art encompassing in one act both time and space, is supposed to signify the union of body and soul. I am not sure the evening brought me any closer to that kind of union, but there was a certain unity of the audience when Nancy asked us to stand in our places and lean and sway to the music. (I wish, in fact, that she had pushed us a little further from our rootedness.)

I have much resistance to overcome, not against dance but against regimentation, the direction by a leader to do this or that in order to worship: stand up, sit down, read these words, sing this song. Dance is not yet worship for me; but it was an eye-pleasing, and mind-stretching evening and I would like to experiment with muscle-stretching as well, to see how worshipful dance might feel from the inside and perhaps, indeed, it is essential from the Quaker point of view that we be doing it rather than watching it, if it is ever to feel like worship. Maybe we need to find our own movements as in Meeting we find our own words, to express what is deepest within us." Cynthia Kerman (Conf. held at Ithaca College, place not named.)

From the Times-Dispatch, Lynchburg, Virginia week of Christmas 1972

"They're Dancing In The Church for Christmas" St. Catherine's School united singers, readers, and dancers for the Christmas gift service Monday at St. Stephen's Episcopal Church, "among an air of festivity and religiousness". The new aspect to the service and to most churches was the school's dance group who filled the aisles to celebrate the birth of Christ with dance. The choir led the congregation in song, "What Child is This?", as the dance group interpreted with each dancer facing the altar displaying surprise and awe with arms extended and reaching upwards.

"O Leave Your Sheep": eight separate groups, each with an angel and at least three shepherds, were situated before the chancel, the two small chapels and in the rear of the church, thus enabling each part of congregation to see dancers from where they were sitting and conveying idea that many shepherds from different regions shared in the joy of Christ's

birth. The dancers portrayed angels summoning shepherds to leave their grounds to visit the newly born King. Awe, at sight of angels, following, reverent praise expressed. "Ding-Dong Merrily On High" was joyous mood in movement; used semi-circular boughs of holly and bells held above heads. .." Mrs. Robt. P. Stockdell is instructor. Jennifer Wright was Youth Correspondent.

From the New York Times, Sunday, January 14, 1973, page 10, first section: "Australia Plans Mass Directed at Aborigines" Sydney, 1/13/73 (UPI): "The Rev. Hilton Deakin says he will celebrate a special Mass next month in Melbourne to pray for more goannas and other lizards and for full water holes." Typical images usually used in Mass such as "The Lamb of God" are meaningless to the aborigines. At the end of Communion, usually a time for meditation, they will dance. "They don't have a concept of thanks" (?), said Father D. "That is foreign to them. But through this song of joy or celebrations, they will show that they have received something spiritual and will give something back through song and dance." (? is Virginia Lucke's)

From Virginia Lucke through the courtesy of Marjorie Devereaux, East Congregational Church, Grand Rapids, who shared this newsletter from the Hauser family: June-Aug. 1972:

Walked to Westminster Abbey on World Children's Sunday for Evensong. Were greeted by nosegay of flowers given by little girls (Pat and Bob Sonen used this in Newark Church). Canon spoke on the place of Dance in Worship, then the Reigate Dance Circle interpreted Mary's Magnificat and Simon's "Nunc Dimittis". "This was a crowning experience for a June Sunday! If you can do this at Westminster, you can do it anywhere!"

Later in Tanzania they met the Masai tribe at Oldonoyo Sambu, Christian Leadership Training Center where Rev. Mr. and Mrs. Stan and Marie Benson are. Lutheran mission, for over nineteen years, started as German East Africa Mission. "Up the hill from the training school was a nearly completed Masai church with simple religious murals on the low walls. The Evangelist, an African albino, spoke in Swahili, which was interpreted for our group by Rev. Mr. Benson. The choir sang hymns in swinging rhythm, made alive

by drums, bells, rattles. At the conclusion of the service, the congregation filed out--doors, made a circle into which the choir recessed, sang a benediction and all shook hands."

12-22-'72: Family Prayer Service, St. Stephens Church, Grand Rapids. Title: Celebrating the Coming of Christ: Into Human History at Bethlehem; Into the World Today Through His Resurrected Presence; Into the World that is to Come at The End of Time
Part 1 had the enactment of Annunciation and Nativity. Children involved over 115 with singing and dancing (Liturgical) choirs, narrators, scene movers. Well rehearsed and beautifully coached in enunciation--could hear every syllable with good tonal range at very back of church. Young Bishop Joseph McKinney is trying to get his parishioners involved. Would say he has succeeded admirably. Zita Harris brings years of expert Cecchetti background but is also open to modern movement. Has come to classes Forrest, Bill Beidler have taught. Was at third Michigan State Assembly this September where Virginia Tanner demonstrated her work with children. Twelve girls clad in red leotards and tights under crisp white ruffled pinafores danced to Percy Faith arrangement of Lennon-McCartney's "Let It Be". Very lovely choreography, simple but clear movements sincerely executed. Zita's influence also showed in very slow, majestic march of the three kings, who maintained their royal posture throughout time they were in scene and exit--very good for Jr. High age boys. Sisters and mothers had done fine job of suggesting characters with simple robe, headdress over regular clothes. Star which led Kings down center aisle was graceful dancer who carried silver sparkling wand that suggested star. Her adaptations for processional step as turned and beckoned to Kings was both sweeping and clean-cut. Am thrilled at this new group's first efforts--much to come, can see. Zita reports group grew from six to twelve in three months and she is a strict teacher, a perfectionist.

From New York Times, 11-26-72 page 83, Alvin Ailey City Center Dance Theater premiere of "According to Eve" choreographed by John Butler --Even danced by Judith Jamison; Cain and Abel by Michihiko Oka and Masazumi Chaya. Clive Barnes: "This is not Eve in her usual role of temptress and lover, but Eve as the mother

of us all; Eve, solicitous, pained, forgiving; Eve facing up to primal violence with motherly compassion....There is a harmonious feel to this new ballet that is most impressive. Eve moves through her disturbed world with a smooth grandeur, and the two brothers convey their tensions and fears with compulsive dynamics."

12-3-72: Don McDonagh: story of Lazarus one of the dozen dance episodes in "Mary Lou's Mass". Is titled "Scripture Reading" ... "it stands out for the ironic with of its presentation of the story of Lazarus and the rich man. Dudley Williams as Lazarus... wallows in the favor of the Lord to discomfort of the rich man, John Parks. Clive Thompson's calm and powerful characterization of the Lord was effective...The ensemble work of the company in all of the sections was unfailingly strong." (page 85)

LETTERS TO THE EDITOR

From Mrs. Thomas Garrett Allen (Lucile), SDG, RFD 5, Box 42, Laconia, New Hampshire 03246
"The Sacred Dance Guild Newsletter has been read eagerly, as always, from cover to cover...(Ed. Note: Then Lucile gave info on the two books listed. Thank you!)"

From Jean A White, Instructor in Dance, Lincoln University, Lincoln University, Pa.
17 November 1972

"How happy I was to read in the fall issue of Sacred Dance Guild Newsletter about Louise Matlage.

"She was an inspiration to me and my students when I taught at Cheyney State College. I lost contact with her and was so happy to know she is still continuing her creative, enthusiastic, innovative work in Connecticut and the West Indies.

"...One of our main dances was to the Lord's Prayer and another to a set of Negro spirituals.

"...Also, we will teach sacred dancing to them during the month of January. This summer I am looking forward to teaching sacred dancing at Messiah College at Camp Farthest Out."

From Barja Nazaretiz-ME2-2847, 423 North 47th St., Seattle, Washington 98103
"Hi! I agree with Juana de Laban - the type is too much to wade thru..." (Ed. Note: As you can see, your editor is

learning to use an Electric typewriter!)

From Doug Adams, SDG, 1634 Oxford St., Apt. 302, Berkeley, California, 94709

"This winter quarter from January through March, I'll be teaching with Dr. Wayne Rood a course "Religion and the Dance" through the Graduate Theological Union, Berkeley. If anyone in SDG is in the area during those months, do encourage them to give me a call and join the class as a guest leader or participant. Below is a course description:

Religion and the Dance

"The uses of dances in religion to express the faiths. Experimental sessions with guest leaders and discussion sessions: e. g. dances of Orthodox Jews and Eastern Orthodox Christians and the affirmation of creation as a community with diversity and rejoicing; dances of the Catholic church and problems of authority; dances of the Hasidic and Shaker sects and mysticism; dances of American Protestant camp revivals and Black churches and the re-assertion of equality; dances in today's religious education and worship and social action."

(Ed. Note: A bit later Doug sent the following which is enclosed for SDG members.)

To: All Sacred Dance Guild Members and Friends of Sacred Dance.

From: Doug Adams, 1634 Oxford #302, Berkeley, California 94709.

Concerning: A Modest Proposal for the Promotion of Sacred Dance.

Several events of the last six months have impressed upon me again how much interest there is among seminary students in dance. Over thirty students at the Graduate Theological Union in Berkeley enrolled in the "Religion and Dance" course I am offering this quarter with Wayne Rood. (And this is at a time when many courses in the seminaries are drawing enrollments of less than five!) And yet we are all too well aware how infrequently courses on dance are offered at seminaries and how low a priority such courses are in the minds of seminary officials. It is only because of overwhelming student interest that such courses are ever initiated. Similarly there is a wide spread interest and market for books on sacred dance, but publishing houses seem oblivious to the demand.

From experience in graduate education, I now see the source of these problems and the possible solutions. Seminaries and graduate schools offer regular courses and graduate degrees in areas where they have endowed chairs

and professors. (The quickest way to change a seminary curriculum is to endow a chair in a new field of study!) The deans of an institution are concerned with placing their graduates and so favor admission of students in areas of study for which there are endowed chairs and established professorships at other institutions where their graduates might be hired. With this set of priorities, graduate schools and seminaries tend to add faculty and library resources in the areas of existing strengths rather than branching out into other areas. Needless to say these pressures mitigate against courses and books in the area of dance. And because most publishing houses still judge books by the categories and the interests of professors in higher education (who are often their review readers), the publication of books on dance is not keeping pace with the interest of the public at large.

A few endowed chairs in the field of "Sacred Dance" at seminaries and institutions of graduate religion could totally transform this situation. Seminary leadership is not likely to initiate or encourage this endowment; but if a person or persons offered an endowment on the condition that its income was used to offer courses on dance, most seminaries would accept it. And then we would begin to see the pressures outlined earlier operate to the promotion of dance courses and graduate students in dance and the publication of books on dance

While endowments that would produce a few hundred dollars a year would guarantee regular workshops or short courses in dance, I believe that what is needed to truly correct the present situation is an endowed chair in dance at one of the leading complexes of seminaries and graduate religious education. Our national Sacred Dance Guild Board of Directors might consider to which of the leading complexes members should be encouraged to give what they can. I would be willing to join others in making an initial endowment to which later bequests and gifts could be added. Concentrating our gifts in this way could produce the maximum promotion of Sacred Dance. As to the seminaries we endow, I propose we give serious consideration to the Graduate Theological Union in Berkeley. Nine seminaries are already cooperating with the University of California in offering a full range of degrees in eight areas including "Religion and the Arts." While the other arts are

well established in this cooperative effort, dance is in a precarious position. The Graduate Theological Union is now engaged in a major self study and setting of long range goals. Our act of endowment now could effect the direction of this largest complex of seminaries for years to come.

(Ed. Note: In conjunction with the above from Doug and a recent note from Virginia Lucke, I will include the following two letters. They are important and perhaps one among our readers will be aided or can aid!)

To: Virginia Lucke, Board of Directors
Kay Clark, Corresponding Secretary
Maxine DeBruyn, President, Sacred
Dance Guild

Dear Ladies:

This is a re-writing of a letter I began in February of this year (This letter is dated Thanksgiving Day, 1972) in reply to Maxine and Kay's request for a Mailing List from my area. On the theory of better late than never, here it is, at long last. Both my recent talks with you, Virginia L., and the fall issue of the Newsletter were indeed inspirational... Virginia Huffine, SDG
2247 Fifth Ave., N.E. Rochester, Minn., 55901

(In reply - and for you.): This is a letter suggested to send to all members.

Dear Sacred D'ance Guild Member,

This is a direct appeal to you to help our organization with the task of compiling an up-to-date Mailing List of all people and groups interested in sacred dance as a form of religious expression, but who are NOT AS YET members of the Sacred Dance Guild.

As you know, the Board of Directors maintains a list of such people who are active, or interested in becoming so, in religious dance. This list provides us with a nucleus of prospective members which we hope will provide us with the needed increased membership in the Guild in the future.

A glance at our Membership List will show you that our ranks are depleted, and we need new people with fresh ideas and enthusiasm to join us; we in turn can be of great help to them in sharing ideas by means of our festivals and workshops.

This Mailing List, therefore, is a two-way street. For example, when you, as a member,

give a workshop or present dance, your Regional Publicity Representative (who signs this letter) can give you this List from which you can invite people to participate in your activity. Secondly, when you inform your Representative of these programs, your notice can be circulated to increase your registration. At the same time, you can learn from this resource person just what other sacred dance activities are scheduled in your area so you will know of them and plan to attend. In this way, we can all share our work with others.

In order to have this list of people to draw upon, however, we must have your help in the form of a list from YOU of people in your area which you send on to the Regional Representative. This list will be co-ordinated with our national list. It is then divided up by regions; this list is available to you whenever you need it.

How to find these people? First, list people and groups who have attended any of your workshops or presentations. List ministers, besides your own, who have shown an interest, as well as organists, who are an invaluable source of music ideas, and often take a great interest in the use of dance with music in the church. Then visit other churches when you hear or read that dance is to be presented; make yourself known to them - dancers make friends easily. - and add their names to your list, and invite them to visit your church and programs.

When each of us thinks how much the Guild has offered us in the way of help, leadership, information and inspiration, does it not seem that we can help to get this list formed for all our benefit? We shall appreciate any list of names - long or short - and look forward to hearing from you soon. If you can send your list to me during the first month or so of this new year, we can get it published in time to be of help to all of us for our Spring Festivals.

Sincerely,
Virginia(B. Huffine)

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December 10, 1972 had Edward Vilella dancing "The Juggler". To this Viewer it seemed slower than is usual, but its quiet and moving message came through beautifully.

NEWS OF SACRED DANCE ACTIVITY (Listed alphabetically by states.)

MICHIGAN -

Bernese Schlegel, Director of the Rhythmic Worship Choirs at South Congregational Church in Grand Rapids reports the group presented "Praise Ye the Lord of Hosts" - Saint-Saens with organ and soloist participating. The Senior Choir wore white robes with two shades of green taffeta used as capes for service Christmas Eve. For the morning service the Junior Choir wore different colors of metallic Christmas roping used for headdresses. Christmas Eve "Holy Nigh" - Adams, was presented with a duet and organ accompaniment. Bernese had a busy Christmas Eve but a productive one.

Please Note: Miriam Gray has retired from Illinois State University at Normal. Her new address is: Route 1, Nevada, Missouri 64772.

The Liturgical Choir, First United Methodist Church, Grand Rapids, has ten girls this year, reports Kathy Muir, director. "Reconcilliation" was presented in November. It was inspired by a new scripture in the church. The new minister, J. S. Jury wrote the poem and the minister of music improvised the music for the dancers. Some parts of the work were improvised for each performance. In December the Choir presented "Infant Holy", "Mary's Boy Child" and "O Holy Night". This was the traditional candle procession.

A workshop and participation in two morning services were held in Ann Arbor, Michigan. Kathy felt there was great talent potential and much interest as well as new sources of learning.

Mrs. Katherine Phelps, Saganaw, reports there is no activity at First Presbyterian Church. In January an iterim student will be coming and the minister hopes to spark an interest. Until 1960 there were two groups performing.

From Detroit, Michigan, Suzanne Gray reports their group numbering 14 girls of junior and senior high school age have been very active since the 1968 Sacred Dance Workshop. They have danced at seven or eight churches including their own, nursing homes and presented a half hour TV program in June 1969. In March they will be dancing for the Congregational

Church in Romeo, A Woman's Fellowship and Youth Sunday at their Bushnell Church. (Speaking of difficulties, Sue finds it difficult to gather suitable music for Sacred Dance. Perhaps this could have some time devoted to it at the next Workshop. - Pat Harper)

Janet Lee, Director of the Rhythmic Worship Choir, Clawson United Methodist Church, Clawson, Michigan, reports the Choir presented an Advent Worship Service for the East Detroit District of United Methodist Ministers. "Has Anybody Seen Christmas?" by J. Marshall an SATB Anthem" was sung by a soloist as the group interpreted the work. (For those of you who have difficulty finding good music, Janet's group presented all of these works for their church at the Christmas Eve Family Service and the Candlelight Service.) "Hey, Hey, Anybody Listening?" by Avery Marsh-sung by soloist, "Love Came Down at Christmas" by Dale Wood-sung by Junior Choir as well as "Stars are For Those Who Lift Their Eyes" by Delmonte, "Lovely Child, Holy Child" by David Johnson, and "Carol From an Irish Cabin" by Dale Wood. This last work was done by candlelight and closed the service. Janet felt this was very effective for both the dancers and congrega-

Report (further) from Suzanne Gray and Mrs. Bartholme, Directors, D nce Group, Bushnell Congregational Church, Detroit: Community Service, Cambridge Nursing Center, November 27, 1972; and a program planned for March, 1973.

Report of Sarah Gerts, Director, Westwood United Methodist Church, Kalamazoo Sacred Dance Guild: Tour of British Honduras (Belize) 10 days December 26-January 5. Sacred dances performed in: Belize City, Orange Walk, Carozal, and Belmopan included: "Psalm of Confusion", "Oh Happy Day", "Lord of the Dance", "Kum Ba Yah", "Benedictus", "Surely He Hath Borne Our Grief" and "Psalm 150". We were sent on a Culture Exchange program whereby we presented seven performances of these and twenty other dances (ethnic, musical comedy, modern jazz and contemporary pop, as well as sacred) and raised nearly 3000.00 which will furnish two scholarships for Belisan students to study at Michigan Colleges. Highlight of our visit was staying in the homes with Belisan families and our New Year's Eve service at the request of Dean Lewis at the Cathedral of St. John the Baptist (the oldest church building in Central America). The Congregation numbered over 800 and in the

windows and in the grounds there were probably 300 more people and when the dancers performed "Lord of the Dance", Dean Lewis led the congregation in song. This was a moment we will never forget as the multi-ethnic peoples of Belize City sang in English, Spanish, Creole, Mayan, and rich mixtures. Dean Lewis at the end of the service asked for an encore performance of "Lord of the Dance". The experience was a rewarding one to the fifteen (7 men and 8 women) dancers who accompanied Mr. and Mrs. Gerts on the ten-day trip. Mrs. Gerts has filmed the trip and with some of the dancers will be lecturing on Belize and the holidays there.

NEW YORK -

Wendy Hartman and Nancy Dervan of Pleasant Valley were invited by a student to Union Theological Seminary in NYC to lead a small group in a Eucharist service in which they wanted to "express in movement what they normally express in words". This was something new for us and turned out to be very exciting! We started with a call to worship to a song written by Nancy, "Oh, My Fingers Gonna Praise My Lord", which got us finding and using various parts of our bodies. Then into a period of Confession using Margaret Chaney's booklet "Creative Movement: Steps Towards Understanding", the section on individuals, having each react physically to something negative in his life, and then finding the release. From that we went into an affirmation of ourselves and each other in a short sermonette given by one of the students - on Play in our life - and then two exercises causing us to physically respond to a partner. One was suggested by Pat Sonen in The Orff Echo, fall, 1972, sculpturing, where one partner moulds the other into a position and then takes that position himself. From there we learned a song "The Bread" also written by Nancy. The group choreographed the chorus together and then we all sang it through, dancing the chorus each time. After the words of institution and everyone receiving the elements, holding them in our hands we wove around each other (grand right and left style), greeting each other as we sang the traditional doxology. Then during a prayer of dedication we lifted the elements high, knelt, and shared them with a partner. While we sang "Let Us Break Bread Together", Nancy and Wendy led the group in movement to go with the song. To "Shalom" we got up and formed a spiral, from which we ended with the last verse of the call to worship song, "My Whole Soul is Gonna Praise my Lord". It was a real celebration!

Wesleyan Dancers III, directed by Wendy Hartman and working out of Pleasant Valley, have led worship in several churches this past fall with "Reconciliation in a Broken World". They also opened the annual convention of the Baptist Churches of the state, ministers with their wives in attendance for this opening service, using several dances on the theme of Joy and having all (about 200) join in a circle dance to "They'll Know We are Christians By Our Love" (used at Feb. Workshop, 1972), as the benediction. For Christmas they are dancing to several of the carols from Benjamin Britten's "Ceremony of Carols" and having the congregation join in the singing of new carols written for the service by Nancy Dervan, one of the dancers. In January Wendy and Nancy will be going to Union Seminary in NYC to lead a small group in the Eucharist, leading them in movement to express what is usually said with words. This is a new and exciting prospect. In the future the dancers hope to put together new services, one of which is to be on "Belief in God and Man".

OHIO-

Mrs. Joseph Hamilton reports: The Sacred Dance Choir (formerly Rhythmic Choir) of the First United Methodist Church, Dover, Ohio, under her direction, presented the following: November 26, 1972 at the Sacred Heart Catholic Church, Fall Festival of Music - a program of 4 selections; December 17, 1972 at the First U. Methodist Church a Cantata, with church choir; December 21, 1972 in a private home a program for the Music Club. These programs included: "O Holy Night" with female soloist used partly group dancing, partly solo; "100th Psalm"; "Fill My Cup Lord" by Blanchard using female soloist; "Lord's Prayer" Mallot using male soloist; and "Born a King", a cantata using chorus, soloists.

NEW JERSEY -

Lucille J. Eggers (Mrs. William K. Eggers), Organist, Choir Director, First Congregational Church, Park Ridge, Park Ridge, N.J. reports: My dance choir participated in the workshop held at Stony Point last February and were so delighted with the weekend that they asked me Sunday about a workshop this year. Our choir has become very popular and has been invited to several

churches to share in the worship program. This last Christmas program found the girls (six Senior High girls) dancing to Lloyd Pfaulsch's "Day for Dancing", with flute, oboe, bassoon, percussion and choir accompaniment. This was one of the high points of our choir's repertoire. (Ed. Note: Lucille, copies of the last two Newsletters will go out to you, pronto!)

RHODE ISLAND -

Although this is not a news item, it is a report: Wendy Hartman reports: "I thought the workshop in Riverside, Rhode Island, organized by Carlynn Reed, was one of the best I've ever been to (and I've been to man). The leadership was excellent and low-key, giving a warm atmosphere to the classes. Also, for some reason we weren't rushed through the day, though we got a great deal accomplished, even for a one-day workshop. We even finished ahead of schedule! One thing I think that helped was that we had two-hour sessions, one with each leader, rather than two one-hour sessions with each. This meant that you could accomplish a great deal more with more continuity and concentration. Another plus was that we had a light, low-cost dinner, and who needs more? The cost for the day was \$3.00. Thanks to Carlynn and all her work and warmth!" (Thanks, Wendy for sharing this with us. Ed.)

WASHINGTON -

Report from Barja Nazaretiz, Seattle, director: Presentation at University Unitarian Church, 6556 35th Ave., N.E., Sunday 11 a.m. November 19, 1972: Part of the order of service -- Spring of Solomon Dance Co. II, Thanksgiving Masque: Processional - Joy: Hurrahing in Harvest - G. M. Hopkins read by Dee Raible. Anthem - Strength: Those Winter Sundays - by Robert Heyden read by George Shangrow. Recessional - Peace: The Rose - by Theodore Roethke read by Pershing Baldwin. Dancers: Barbara Whinnery, Cid Pardue, Anita Littleman, Jonathan Gans, Barja Nazaretiz: (Choreographed movement vignettes) Technicians: Nancy Blakemore - headpiece appurtenances: 1) Dove (Peace) 2) Butterfly (Joy) and 3) Bull (Strength). Maritza Carlino - Costume.

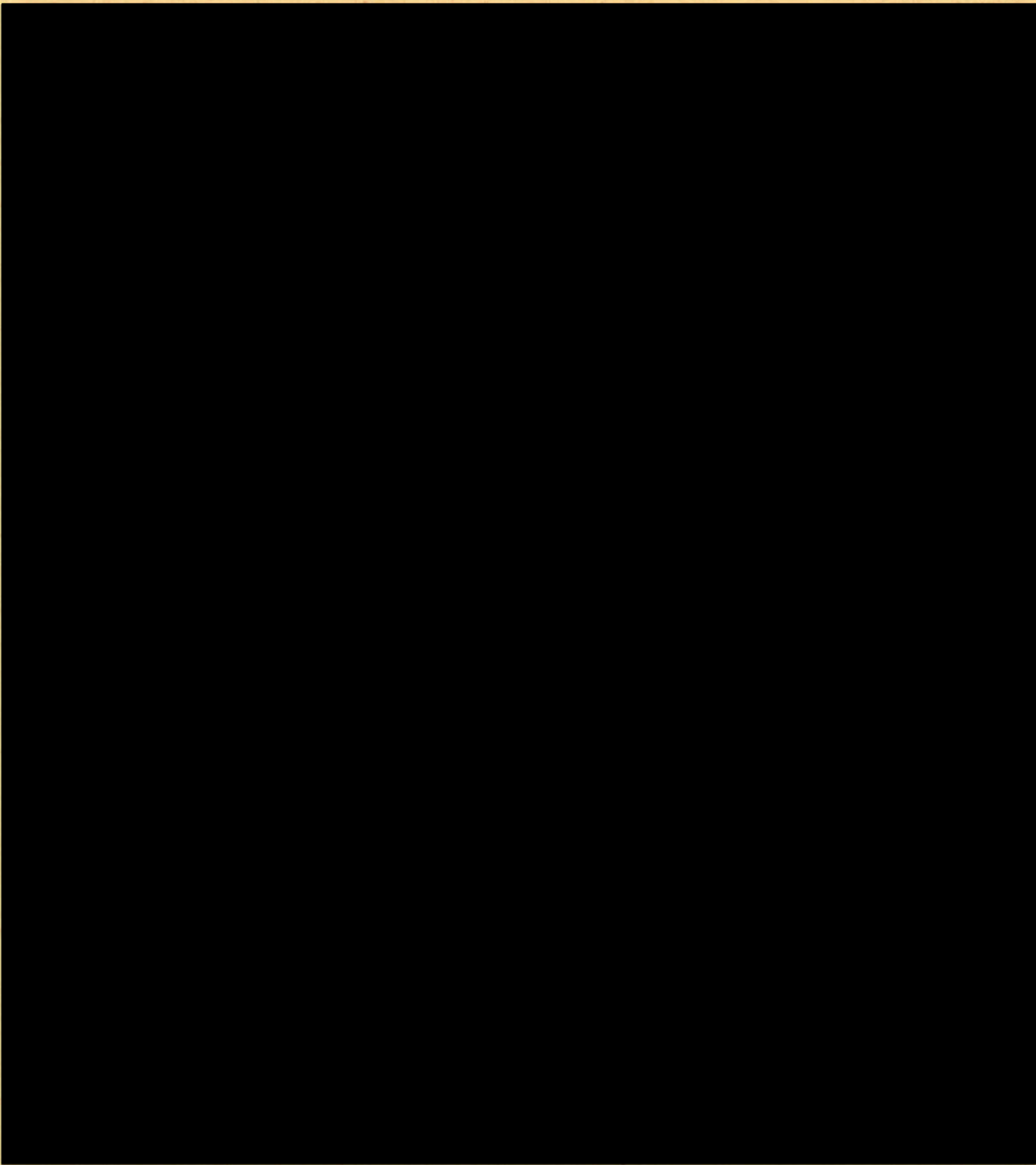
In Memory -

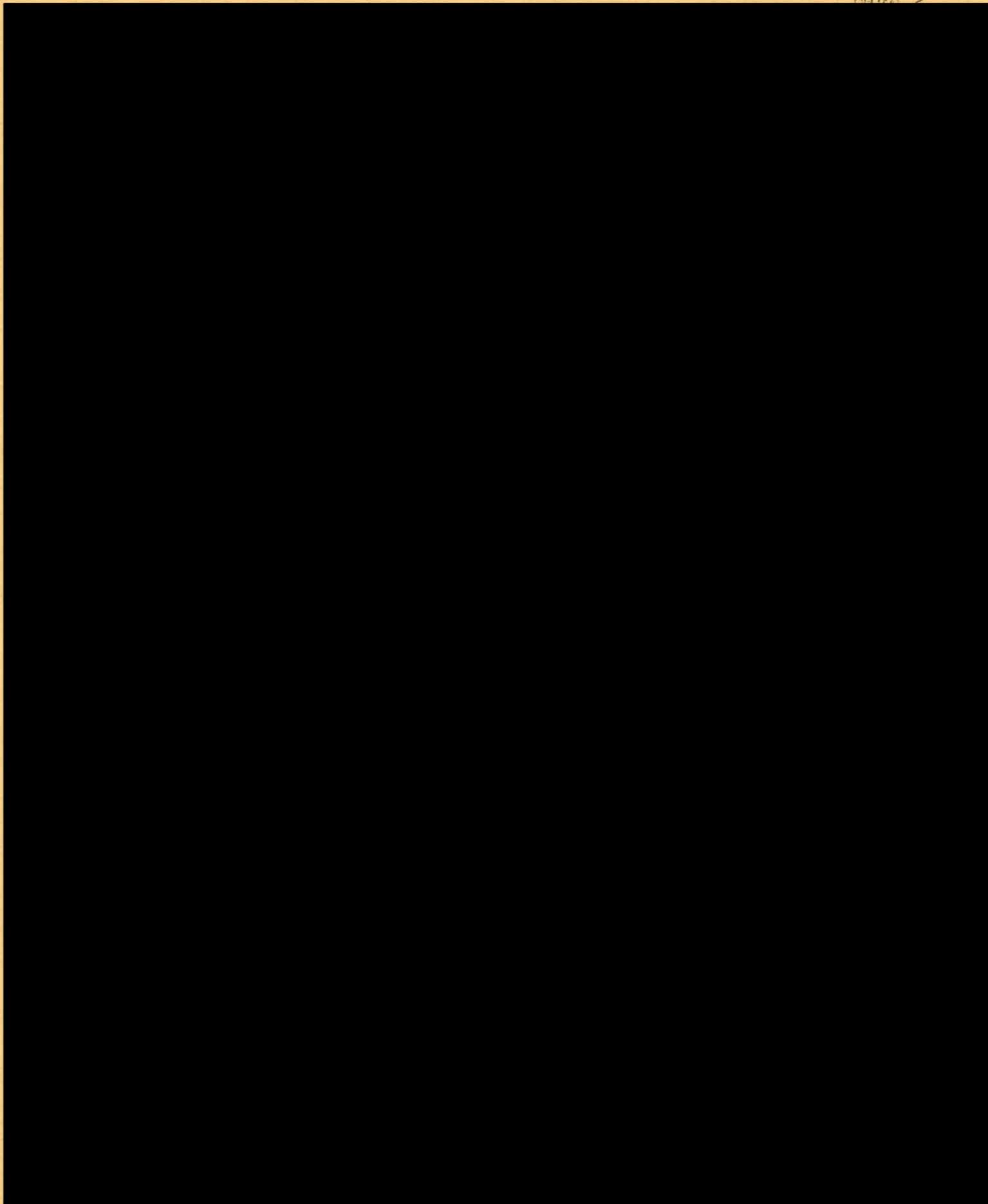
José Arcadia Limón, 64, Mexican-born dancer died in Flemington, New Jersey on December 2, 1972.

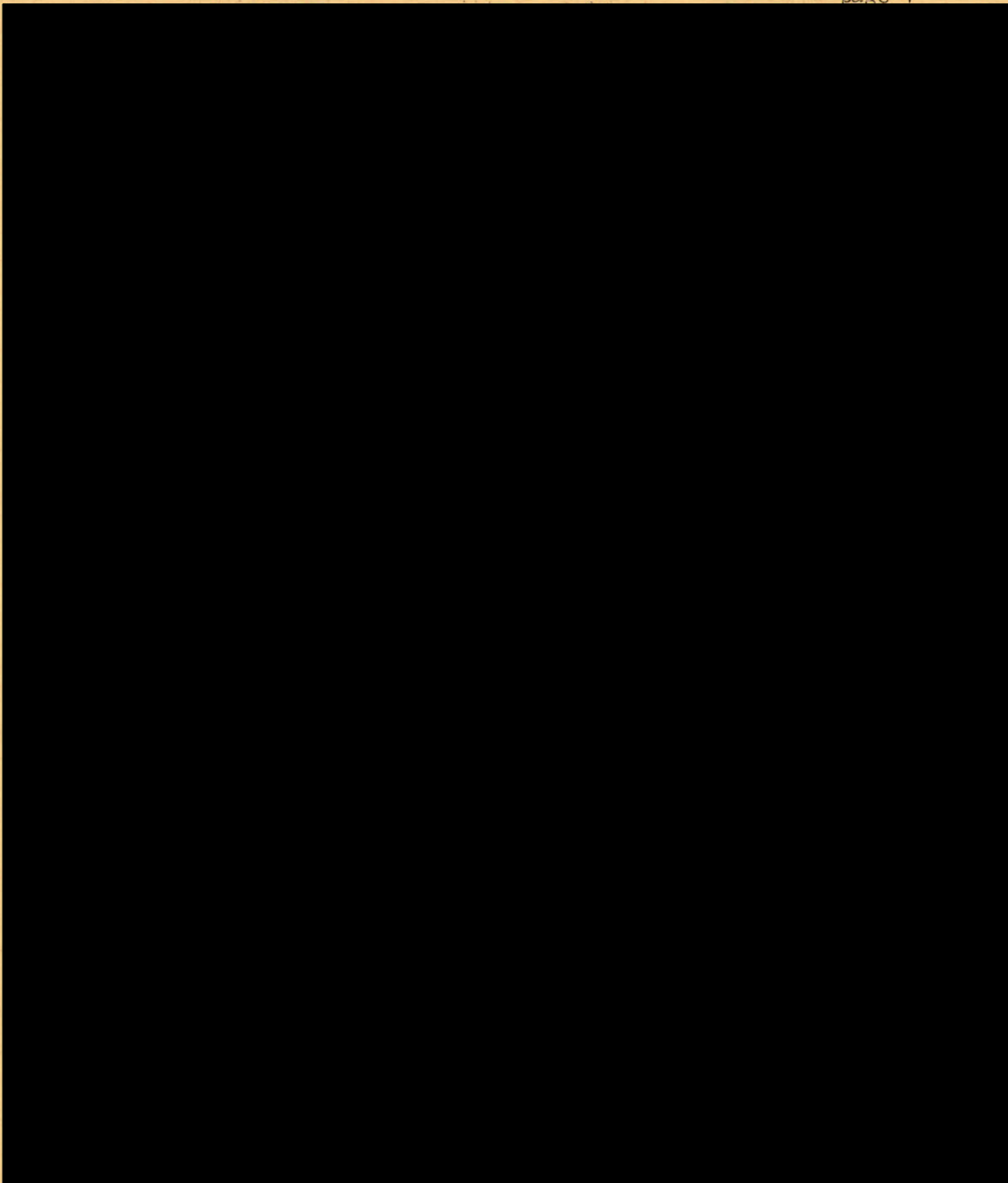
An outstanding exponent of the modern dance, Limón once was quoted as saying that "to me the dance is nothing less than the celebration and affirmation of human grandeur, dignity and nobility." A number of his works were based on dramatic religious themes: "The Visitation", "The Traitor", "There is a Time", "Missa Brevis". From "The Modern Dance", Seven Statements of Belief, edited by Selma Jeanne Cohen, the following seems to be important to SDG Newsletter readers from the pen of Mr. Limón: "I view myself as a disciple and follower of Isadora Duncan and of the American impetus as exemplified by Doris Humphrey and Martha Graham, and by their vision of the dance as an art capable of the sublimity of tragedy and the Dionysian ecstasies. I try to compose works that are involved with man's basic tragedy and the grandeur of his spirit. I want to dig beneath empty formalisms, displays of technical virtuosity, and the slick surface; to probe the human entity for the powerful, often crude beauty of the gesture that speaks of man's humanity. I reach for demons, saints, martyrs, apostates, fools, and other impassioned visions. I go for inspiration and instruction to the artists who reveal the passion of man to me, who exemplify supreme artistic discipline and impeccable form: to Bach, Michelangelo, Shakespeare, Goya, Schonberg, Picasso, Orozco.... It was Doris Humphrey who first taught me that man is the fittest subject for choreography. And Martha Graham continues triumphantly to prove that his passions, grandeurs, and vices are the ingredients of great dance, great theatre, and great art...." (Ed. Note: As I sit here trying to find a fitting close, I find myself thinking back to his gentle greeting to each lady and almost feel that he "retreated gently back to his Mother Earth" rather than dying.)

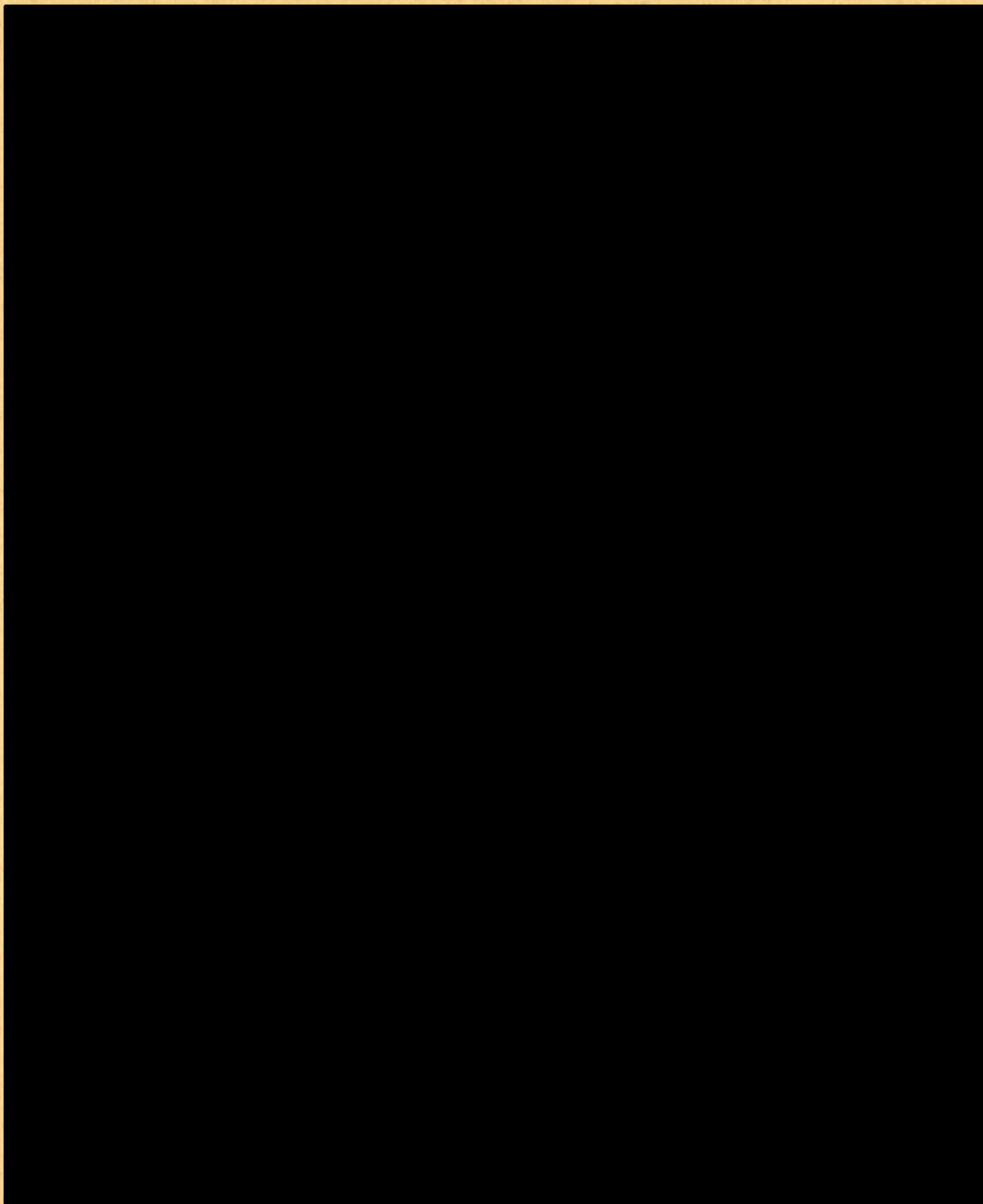
Membership List
Winter, 1972

Key: St - student
Sp - sponsor
Gr - group









To become a member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 yr.)..... \$ 3.00
Regular (2 yrs.)..... \$ 5.00
Student (1 yr.)..... \$ 1.00
Group (1 yr.)..... \$10.00
Sponsor (1 yr.)..... \$10.00
Sponsor (2 yrs.)..... \$15.00

Please make checks payable to: Sacred Dance Guild and Mail to:

Mrs. Carl Hartman
Martin Road
Pleasant Valley, New York 12569

Helps and Guidelines (Aids for clergy and dance directors)

- | | |
|--------|---|
| 80¢ | 1. "Consideration for Starting a Dance Choir" |
| 60¢ | 2. "Choosing a Theme and Music and Evaluating Sacred Dance" |
| \$1.00 | 3. "Using Creative Movement in Religious Education" |
| 60¢ | 4. "How to Plan A Sacred Dance Workshop and Bibliography" |
| Free | 5. The Sacred Dance Guild Brochure |

Special Offer: Entire kit at \$3.00
Additional 10¢ charge for single copy mailings
Please send order and payment to:
Helps & Guidelines Chairman
Mrs. Mal Schlegel, 2514 Union SE
Grand Rapids, Michigan 49507

CELEBRATION ON BLUE MOUNTAIN:

- WHAT: A three-day training retreat in dance as religious expression, sponsored by the Sacred Dance Guild.
- WHEN: June 12, 13, 14, 1973. Registration and "settling in" begin Tuesday noon; final evaluation and dinner at 5:30 p.m. Thursday conclude the retreat.
- WHERE: Kirlridge, a retreat-and-study center on the Appalachian Trail overlooking the Pocono Mountains, 35 miles from N.Y.C. and Philadelphia. For 30 years, this scenic 400 acre wooded ridge has welcomed leaders and laity from around the world to "inspiration and blessing -- whether in snow, spring freshness, summer languor, riotous fall foliage, in meditative fog or facing far vistas in sunshine."
- TRAVEL: By car via Interstate Routes 80, 81, 86 to the Stroudsburg-Delaware Water Gap area. Kirlridge is 5 miles south of Stroudsburg on Route 191. By Greyhound or Martz Trailways bus to Stroudsburg. By air to Allentown (United, Eastern, Allegheny). Institute participants who need transportation from bus terminal or airport must send schedule of arrival with registration; arrangements can be made at minimal cost.
- REGISTRATION: Please send Pre-Registration form and \$5.00 deposit per participant to the Institute Registrar no later than May 1, 1973. Deposit will be applied to total fee; refundable only if event is cancelled. Registration will be limited to the capacity for housing and adequate dance space for all who attend.
- COST: \$40.00 - Sacred Dance Guild adult members
\$50.00 - non-members
\$30.00 - full-time high school and college students
The fee includes all classes, sessions, film showings, room, seven meals, and parking. Please make checks payable to Rev. Daren Miller, Registrar.
The program has been planned for full-time participation. Day and part-time registrants can be accepted only if we exceed established minimum enrollment.
- BRING: Dance togs, ballets or sneakers for out-of-doors and roof-top dance explorations, towels, flashlight, walking shoes, casual clothing. Blankets and sheets are furnished. Bring voices, readings, instruments - anything in the way of live accompaniment for our choreographic efforts. Also -- Energy -- Enigmas -- Enthusiasm.
- INFORMATION: Call or write Program Chairman,
Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, Pa. 18301
Phone (717) 421 - 2169 - at home, evenings or
(717) 421 - 4080, ext. 301 - E. S. State College, days.

CELEBRATION ON BLUE MOUNTAIN:

For our CELEBRATION ON BLUE MOUNTAIN: we have scheduled

Technique Improvisation Choreographic workshops
with both Alice TEIRSTEIN and Robert YOHN.

"Walk-and-talk-in-the-woods" Times with all our experienced personnel when we can discuss problems (costuming, lighting, accompaniment) and enjoy the quiet beauty.

Meetings of the Sacred Dance Guild and its Executive Board.
Film showings: "It is Well with My Soul", "The Liturgy of
Worship in Dance" and others. And (shades of nostalgia!)
films of an early SDG Festival held in Hopkins Center at
Dartmouth College. .

The leadership and locale of this Institute promise exciting explorations in

- "free flow" in dance expression -
- environmental \longleftrightarrow kinetic interplay -
- conscious use of the elements that
comprise liturgical choreography -

culminating in a presentation of works developed by the participants.

About our leaders:

ALICE TEIRSTEIN, dancer, choreographer, and teacher serves the Modern Dance Faculties of Marymount Secondary School in Tarrytown, N.Y. and the M-Y-WHA of Mid-Westchester in Scarsdale. She has a B.A. degree in Dramatic Arts from Adelphi, and is currently a candidate for the M.A. degree in Dance Education at Columbia. She has received training with Hanya Holm, Charles Weidman, Ballet Arts, Jacobs Pillow, and other leading dancers. Prior to teaching at Marymount, she taught at Adelphi, in East Harlem in an After-school Center (sponsored by the N.Y.C. Board of Education), and at private studios in N.Y., Long Island, and Westchester County.

Currently performing a solo program of original works called "Biblical Suite", she has choreographed and performed numerous programs for concert stage and sanctuary. She was guest choreographer and featured dancer in California for the opening worship service of the Biennial Convention of the Union of American Hebrew Congregations in 1971. Under her guidance, Marymount students are creating a danced Mass. Meanwhile, she is choreographing a danced service for Temple Israel, New Rochelle, N.Y., to be performed for the Friday evening worship service on April 6, 1973. A deep sense of devotion to dance as a means of self-realization and religious conviction permeates her personal and professional life. A sparkling personality and warm regard for others enables her to communicate this devotion to those with whom she works and teaches.

ROBERT YOHN was born in Fresno, California and attended Fresno State College, where he was vice-president of the Modern Dance Club. He then came to N.Y. to continue to study dance. At the New Dance Group he studied the well-known techniques of Graham, Humphrey-Weidman, Holm, Horton, and others. Ballet from Don Farnsworth and tap, jazz, and acrobatics from Charles Kelley rounded out his study. Three seasons of summer stock in shows like "Kiss Me Kate", "Once Upon a Mattress", "Music Man", "Funny Girl" and "Carousel" gave him performing experience.

He then joined the Erick Hawkins Dance Company and became a principal dancer, performing and teaching with the company in colleges and universities from coast to coast. Service as dancer, choreographer, and teacher to the Central Presbyterian Church of Summit, N.J. has provided him with an opportunity to work with adult and teenage groups and further his own potential in dance as a religious art form.

The N.J. Church commissioned his works, "The Sword", "Abraham", "Hand of Love", and "The Man They Say" which was first performed at the 1971 SDG June Institute. His N.Y. choreographic debut was "A New Virgin of an Old Tale" on Choreoconcerts at the New School for Social Research, October 1971. As a member of the newly formed Greenhouse Dance Ensemble he did his new solo "Pilgrim" at the 92nd Street "Y" on January 20, 1973. As a former participant, he brings unusual insight, know-how, and vision to our CELEBRATION!!

THE SACRED DANCE GUILD

invites you to the 1973 June Institute

This year, the Institute will be held June 12, 13, and 14 at Kirkridge, a beautiful mountain-top retreat center in northeastern Pennsylvania.

Come and join our

CELEBRATION ON BLUE MOUNTAIN.

featuring the leadership of artists-teachers

ALICE TEIRSTEIN and ROBERT YOHN

Executive Board members (all active and knowledgeable in the field of religious dance) will serve in supportive and consultant roles at the retreat. Kirkridge resident directors, Dr. and Mrs. John Oliver Nelson, will be among our spiritual guides.

Program information available from Sacred Dance Guild Program Chairman, Mrs. Charles Wolbers, 111 South Green Street, East Stroudsburg, Pa. 18301.

Registrar: Rev. Daren Miller, 47 Main Street,
Stony Point, New York 10980.

Please return Pre-Registration form with \$5.00 deposit by May 1, 1973
to Rev. Miller:

Pre-Registration for S. D. G. June Institute - 1973

Name.....(If for a group,
kindly list names of participants on attached sheet.)

Address.....

.....
Phone - Area Code (.....)

Deposit enclosed - (Check payable to Rev. Daren Miller.)
(amount)

Please check: S.D.G. member.....; Non-member.....; Full-time student.....; High School.....;
College.....; Dancer.....; Director.....; Clergy.....; Tyro, interested in
the potential of dance as a means of personal growth and a dimension of
worship.....